



The Clash Of Religious and Secular Views In Graham Greene's Works

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Abstract: The purpose of this work is to identify the features of his writing strategy and ways of expressing the author's position. The object of study is the writer's novels, and the specific subject is the ways of expressing the author's position in them. For this purpose, a qualitative research strategy was chosen, which includes referencing, systematization and generalization of sources, their interpretation and critical evaluation, as well as plot analysis. The method of contextual analysis helps to consider the biographical, historical and literary context, which improves the understanding of the object under study. In this article, Graham Greene has extensively explored the concept of atheism through his works, expressing the dogmatic views of his characters. In addition, special attention is paid to the concept of "literary myth" in his works. It is expressed that in Graham Greene's novels, the fundamental differences between Christianity and Marxist atheism have disappeared.

Keyword: Dogmatic Views, The Concept Of Unbelief, The Tariffs Given To The Eternal Myth, Issues Of Christianity And Marxist Atheism, Moral and Religious Values, The Concepts Of Love For a Person, Sharing In Their Pain, Being Compassionate

Introduction

For modern societies that exist in conditions of increasing challenges and threats, it is extremely important to consolidate them, first of all, the ideological and spiritual consolidation that underlies all other forms of unity of societies. Spiritual and ideological consolidation presupposes, among other things, a balance of secular and religious values that unite society at its deepest levels.

Graham Greene was distinguished by extremely contradictory and inconsistent views on almost all aspects of life: be it politics, social transformation or religion. This fickleness was reflected in his works: almost every one of them is based on a juxtaposition, and often even a struggle of ideas and opinions. A.M. Zverev noted that in general, all the writer's novels are "one or another kind of character dialogue that rapidly develops into a responsible and serious dispute concerning the fundamental foundations of human existence."

The historical period, full of global catastrophes, led to the vagueness and some abstraction of general moral concepts, when a cautious attitude towards the moral absolute was combined with an intensified crisis of faith in public institutions. All this influenced the

forms of disclosure of the author's consciousness and the expression of the author's position in the work. This was especially evident in the work of the English novelist Graham Greene (1904-1991).

Methodology

The issues of faith and unbelief, sin and grace, soul and faith are always in the center of attention of the heroes of Graham Greene's works. However, it would be wrong to consider him, as some foreign critics do, a "Catholic writer". After all, G. Greene's rejection of any dogmatic views also applied to the dogmatic views of the Catholic Church. The best idea about the importance of religion in his works was expressed by him himself: "I am not a Catholic writer, but a Catholic writer". Speaking about the problem of following dogmatic views, it should be noted that the Catholic Greene easily forgives both the unbelief and the conscious atheism of his heroes.

Perhaps the only thing that is unacceptable for a writer under any circumstances is blind adherence to dogmatic views. Any violence, and especially deliberate violence, the writer could not accept. He believed that a person cannot be forced to be religious, just, or happy. His book "Monsignor Quixote" is both philosophical and somewhat morbid, built in the same paradoxical direction.

It should be noted that Greene, when talking about serious things, usually avoids a serious tone. He wants to avoid false pathos at all costs, and for this purpose, as has long been a tradition in English literature, he uses irony, satire, humor, sometimes even crude humor as camouflage, hiding behind paradoxes. It is difficult to get rid of the impression that. This is perhaps one of the most appropriate answers to the question of why "Monsignor Quixote" is a kind of parallel to Cervantes's epic "Don Quixote". It was Cervantes who, with amazing skill, revealed the greatness of his "noble fool" through the prism of irony.

There is another reason why Green chose Cervantes as the patron of his book. The figures of the Knight of the Sorrowful Image and his squire are sometimes interpreted as a "literary myth" as a symbol of two opposing figures of the same soul, like Goethe's Faust and Mephistopheles. Graham Greene sends a priest and a communist, who consider themselves descendants of Cervantes' heroes, on a journey to show that they are connected by deeper ties of kinship than they seem at first glance.

Monsignor Quixote, although a simple-minded and gentle old man, is an independent-minded person, suspicious of everything and prone to unconventional actions. Considered an "unpleasant person" in their eyes because of his bad relations with his superiors, this priest remains loyal to the church until the end of his life.

The communist mayor Sancho is also a loyal person to his party, despite his occasional doubts. He is also a descendant of Sancho Panza, and he is also more alert and resourceful than Father Quixote. It is no coincidence that the only person who is spiritually close to him in a remote provincial town is a strange, Catholic priest.

They constantly argue with each other, but this argument takes place on equal terms, because both are in the same position and both feel that they have somehow lost. Behind the funny and sad story of two friends who once set off on an adventure like the heroes of Cervantes, the novel reflects the ideological struggle between people who adhere to the "two

faiths" that are central to our time. However, when it comes to the real essence of the matter, Sancho, upon reflection, realizes that the symbols of both his and Quixote's "faiths" are each in their own way "symbols of protest against injustice." Although these "faiths" remind Monsignor Quixote of the "deep gulf" that separates the two of them, Green does not allow him to forget for a moment that on the opposite side of it stand people who understand and love each other. Green is convinced that it is precisely the "protest against injustice" and the desire to protect the helpless from suffering that creates a bridge between communists and Christians.

Both heroes of "Monsignor Quixote" constantly live with faith, in particular, with faith in a better future. At the same time, both of them know that among the representatives of both sides there are both true followers of their faith, loyal to it, and those who use it to satisfy their lust for power and position. Monsignor Quixote respects the sincerity of his companion's views. Moreover, in his dreams he imagines "how their friendship will grow stronger, mutual understanding will deepen, and even the day will come when their different beliefs will become friends." By this, G. Green probably meant the common features of the "two faiths" and the possibility of their rapprochement in life practice.

As a result, whether Greene wants it or not, the fundamental difference between Christianity and Marxist atheism is almost erased in the novel. Only superficial similarities remain.

In both "faiths" there is confidence in the future, in both there is a dream of a better fate for people, in both there is a conflict between bureaucrats and enthusiasts.

If Greene calls Christianity and Marxism "faiths", this does not mean that he belittles their role and value. It is precisely intuitive faith that gives rise to various forms of worldview, which people then try to justify and confirm with scientific and logical arguments. Faith turns out to be an important condition even for natural science. In particular, Einstein himself noted that it is impossible to study nature without believing in its rational structure. People usually end up like the blind Indian who tried to determine what the elephant's body was by feeling individual parts of it. Neither intuition, nor empirical, nor logical knowledge can fully encompass the multidimensional reality. This is precisely why there is such a diversity, contradiction, and fragmentation of beliefs.

In honest communication, each party must clearly see these differences. Otherwise, confusion will arise that hinders mutual understanding.

Bigotry is not a manifestation of confidence, but of uncertainty. When a person doubts his rightness, when he feels the instability of his position, he often starts a fight in order to prove himself and force others to be silent. Bigotry is a type of mental illness that can destroy any idea, even the brightest. On the narrow path between the two abysses of blind bigotry and indifference, a path opens up for mutual dialogue. This is the path of repentance and witness to faith in word and deed.

Friendship with the priest did not make Sancho a Catholic, but he feels that an inner connection has been established between them that neither time nor death can affect. For his part, Don Quixote did not become a communist, but he found in Sancho a true brother who was "not far from religion".

Result and Discussion

The dramatic core of the novel "The Power and the Glory" is actually the conflict between faith and thought, in a broad sense, two irreconcilable positions - spiritualism and materialism. The carriers of these two abstractions in the novel are a priest and a police lieutenant, and their confrontation is given against the backdrop of the Mexican coups.

These were the years of merciless persecution of the clergy of the Catholic Church by the official authorities. According to A. Mann, the author of the preface, the ending and one of the translations of the novel, "people tend to bow before earthly power and earthly glory. But Green prefers to talk about the church in the years of persecution, when its spiritual strength and loyalty are being tested, because "when the divine mystery appears to us, it comes without earthly power and glory". One of the main characters of the work, a priest, suffers from loneliness and constant fear, and despite the state's prohibition of alcohol, he begins to drink. In a moment of despair, he even has a fleeting relationship with a woman. As a result, he becomes the father of an abandoned, unfortunate child. In a word, this priest has many weaknesses. In the novel, his fate is contrasted with the myth of piety that a Catholic mother teaches her children. But surprisingly, the more the priest "descends" in terms of moral standards, in other words, the further he moves away from official church laws, the more feelings of love, compassion, and tolerance he begins to develop for ordinary people - those whom he previously called to the path of religion, about whom he had no clear idea.

The priest recalls with inner shame his recent prosperity, his formal dinners and frivolous meetings, his past as a miserly, polite, and beloved priest of pious ladies.

The priest gradually frees himself from all external attributes that indicate faith. First, he ceases to celebrate church holidays, to fast, and then he even throws away the altar stone on which Catholic priests celebrate the liturgy. "A life without reading books and without communication with learned people had erased from his memory everything except the simplest concepts of the mysteries of God".

The priest no longer resembles his former, spiritually limited, hypocritical self. He even begins to argue with Orthodox ideas about righteousness and piety that are pleasing to God. He considers the highest moral and religious values to be love for a person, sharing his pain, being compassionate towards him, and helping him. The priest comes to the conclusion that the role of the church should not be punitive, but rather forgiving, helpful, and loving: "Sin is a thing of the past. Their task is to teach ... to love.". According to G. Green's paradoxical logic, sin became for the priest a moment of spiritual awakening and a guiding thread leading to holiness. The writer saw the manifestation of supreme justice in the words of John the Baptist that on the Day of Judgment, humanity would answer not for its sins, but for its love. As F. Mauriac noted, the novel "The Power and the Glory" is addressed to a generation that has been swept away by the absurdity of this stupid world. Perhaps Graham Greene will reveal to the young contemporaries of Camus and Sartre, who are desperately praying for the absurd freedom, that this absurdity is actually infinite love. Not only external circumstances play a role in the hero's coming to this conclusion, but also the priest's own interpretation of the biblical myth about man being created in the image

and likeness of God, which has taken on a new meaning: God is reflected not only in his best creations, but also in his worst.

Another main character of the novel, the lieutenant, can be considered as the spiritual rival of the priest, he is much more determined and self-confident. The lieutenant is a strict and upright man, his ideas are completely consistent with his actions. Fulfilling his duty is the whole meaning of his life. He does not drink and does not think about women. The roots of social injustice are clear to him, and he hates the church, even the priests, because he considers them accomplices of those who oppress and exploit ordinary people. However, his relationship with ordinary people is much more abstract. He loves children, is ready to give his life for them, but he does not know how to pamper a child or say a few kind words to them, and instead of a smile, only ugliness appears on his face. The lieutenant even gives a few coins from his own pocket to the unfortunate people he has imprisoned for violating the ban on drinking alcohol.

The policeman believes in the law and in life on earth, in the fact that life can be changed with the help of the law. But in order for injustice and poverty to disappear forever on earth, the other world, which the priests bring, must first disappear. It is precisely in order for everything to change and for the globe to become a kingdom of justice, where the laws of reason, not fear and illusions, reign, that the lieutenant wanders the swamps of his state in search of priests, shoots hostages and terrorizes entire villages. The lieutenant is guided not by love and compassion for a specific person, but by loyalty to an abstract idea. "The complete destruction of the past for the sake of the future has never yielded good results... The lieutenant, as G. Andjaparidze rightly noted, is one of those who forcefully lead humanity to the happiness they consider acceptable.". The heroes of G. Green can be compared with each other by their personal self-sacrifice in their actions. Graham Greene's unique writing skill is that he never sought to sharply, clearly condemn the characters, even those who were infinitely far from the ideal he professed.

The priest is weak and helpless, but it is beyond his power to renounce his faith. He obeys, although he considers himself unworthy of fulfilling his duty. And this debt does not allow him to be captured. Ultimately, it is not the selfless defender of reason and law who embodies true humanity in the novel, but its victim - a man who carries an abyss of contradictions within himself; and their bodies, riddled with bullets, lie in a small-town square, where vultures circle overhead.

Of the two opposing concepts in the novel, the most insidious and dangerous is the one that inspires confidence in the possibility of achieving heaven on earth at the expense of the gallows and burned churches. In the end, we, in the words of W. Allen, "with a calm heart recognize the priest as an externally probable candidate for sainthood, and this is evidence of Green's success".

Conclusion

Thus, there are virtually no protagonists in both novels - the conflict of religious and secular worldviews does not receive an unambiguous solution. The author's figure looks split: on the one hand, he is impressed by the sincere faith, nobility and desire to bring

happiness to people demonstrated by the opponents of religion (the lieutenant and Sancho), and on the other hand, the Catholic heroes, who, by rejecting strict observance of religious dogmas and relying only on a moral sense, make their position shaky, but open up a new life full of love and compassion for one's neighbor ("the drinking priest" and Father Quixote).

When Green confronts two opposing positions in a dialogue, he cannot rationally affirm either of them. This indicates the complexity of the strategy chosen by the author, who, without interfering in the narrative, expresses his position through non-subjective forms: plot, composition and selection of artistic details. Also in the novel "Monsignor Quixote" Green expresses an important humanistic idea for himself, according to which the rapprochement of even the most irreconcilable antagonists can become possible on the basis of love, mutual respect and rejection of blind faith in anything never happened.

Green's novels reflected a complex combination of objectification of the portrayed due to the non-interference of the author and subjectivation, which manifested itself in the desire to portray the individual worldview of the characters, characteristic of twentieth-century English literature.

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